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**THE CHANTING ELEMENT IN
MICHALIS ADAMIS'S COMPOSITION RODANON
AN APPROACH FROM THE POINT OF VIEW OF THE
MORPHOLOGY OF BYZANTINE MUSIC**

IN MEMORIAM GIORGOS M. ADAMIS († 15-01-2021)

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After a presentation of the choral work of Michalis Adamis,¹ I proceed to my presentation on Adamis's piece *Rodanon* for orchestra, soloist (chanter), and choir of chanters.² It is reasonable to wonder why I chose to deal with this project and present it with regard to its musical material. The reasons are the following: 1) *Rodanon* is a choral work, which utilizes a specific Byzantine chant composition, namely the *Kratema* by Ioannes, the First Chanter of the Great Church in mode I.³ 2) I found that Michalis

1 I presented this paper originally in the context of the Second Festival of Contemporary Greek Music (Sunday 1 July 2018-Sunday 18 July 2018) with the central subject: "The Greek musical tradition as a source of inspiration for contemporary Greek composers; The composer Michalis Adamis (1929-2013) and his relationship with Byzantine music", cf. Eleftheria Lykopanti, "Μούσα Έλληνική," <https://musahellenica.org>. (April 28, 2020). I wish to thank the scientific and organizing committee of the Musa Hellenike, especially Mrs Eleftheria Lykopanti, and the Artistic Advisor, Mr Alexandros Kalogeras, Professor at the University of Berklee, for accepting the paper. I wish to thank the Composer family, his sons George († 15-01-2021) and Thanassis, who honoured me with their presence, favoured us in my request for their father's work, and facilitated my research by providing me with the chance to study the score of the composition. Thanks to the Director of the Institute of Music Research & Audio Centre for Music Documentation & Information (Gr: IEMA), Mr Costas Moschos, for the kind provision of the recordings of the composition recordings. Finally, I thank the Board of Trustees of the Library of Chios, President Mr Costas Merousis, and the Director of the Library, Mrs Anna Haziri, for the hospitality in the historic hall of the Library. The presentation was also attended by a psaltic choir, who, after the lecture, performed the *Kratema*. We thank them all warmly for their participation.

2 The composition *Rodanon* is known from its performance by the Greek Byzantine Choir (directed by Lycourgos Angelopoulos).

3 Cf. *Heirmologion Kalophonikon Melopoiethen Para Diaforon Poihton Palaiwn Te Kai Neon Didaskalwn Metafrasthen De Eiz Tih Nean Tih Mousikhhs Methodon. Kai Meta Pashs Epimeleias Diorthothen Para Tou Enos Twn Triwn Didaskalwn Tih Rhtheishs Methodon Ghrghoriou Pρωτοψάλτου Tih Tou Xristou Megalhs Ekklhshias. Nyn Eiz Pρωton Ekδοthēn Eiz Tupon Para Θεοδώρου Π. Παράσκου Φωκέως. Έπιστασία Του Αυτου, Αναλώμασι Δε Του Τε Ιδιου Και Των Φιλομουσων Συνδρομητων* (Έν Κωνσταντινουπόλει: Έκ της Τυπογραφίας Κάστρου, εις Γαλατάν, 1835). The *Kratema* of Ioannes of Trabzon is well known, and is very often chanted in various circumstances, while at the same time being

Adamis used elements of Byzantine music,⁴ such as motifs, modes, and particular intervals, but mainly used the deeper compositional thinking of the Byzantine musical tradition to create a modern composition that starts from the past and goes to the future.

My contribution seeks to confirm previous papers and writings about Michalis Adamis⁵ in the past concerning his choral work. The purpose of my presentation is to contribute as much as possible to capturing a new and

the cornerstone of the Greek Byzantine Choir's concert programmes. Many choirs and soloist chanters have performed this *Kratema*. It has received other elaborations, such as a combination of instruments and choir. Its various interpretative, morphological, and aesthetic properties have emerged from time to time.

4 Cf. Ivan Moody, *Modernism and Orthodox Spirituality in Contemporary Music* (Joensuu: ISOCM, Institute of Musicology of SASA, 2014), 40-44.

5 For biographies of Michalis Adamis, see Michalis Adamis, "Βιογραφία," <https://www.adamis.gr/bio.html>. From the rich catalogue of literature, I will refer to the following studies and presentations at conferences: Michael Adamis, "Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation," *Contemporary Music Review* 12, no. 2 (1995); Michalis Adamis, "Από Τη Βυζαντινή Μουσική Στη Σύγχρονη," *Μουσικός Λόγος* 1 (2000). The first two articles can be said to be the charter of the musical-synthetic activity of Michalis Adamis. See, too, a summary of Michalis Adamis compositions in Ivan Moody, "Michael Adamis and the Journey from Byzantium to Athens," <http://ivanmoody.co.uk/articles.adamis.htm>. (4-1-2021). Cf. also Ermis Theodorakis, "Υλικό Και Έπεξεργασία Στη Μουσική Του Μιχάλη Αδάμη" (Διδακτορική Διατριβή, Έθνικό Καποδιστριακό Πανεπιστήμιο Αθηνών, 2015) and Theodoros Karathodoros, "Επιθράσεις Χαρακτηριστικών Ίδιωμάτων Της Βυζαντινής Μουσικής Στη Σύγχρονη Έντεχνη Έλληνική Μουσική Δημιουργία. Περιπτωσιολογική Μελέτη: Μιχάλης Αδάμης, Δημήτρης Τερζάκης" (ibid.). The above three tasks are scientific documentation of the work of the composer at a Ph.D. level. In particular, we would like to refer to the thesis by Theodoros Karathodoros, in which the researcher successfully attempts a microscopic analysis of Michalis Adamis's works, including *Rodanon*, wherein over some 100 pages this composition is analysed bar by bar. Cf., also, "Αμφίδρομη Έπικοινωνία Συνθέτη-Έρμηευτή. Η Συνεισφορά Του Λυκούργου Αγγελόπουλου Στη Σύγχρονη Λόγια Μουσική Δημιουργία" in *Διεθνής Επιστημονική Ημερίδα: ή συμβολή του Λυκούργου Αγγελοπούλου, Άρχοντας Πρωτοψάλτου της Αγιοπάτης Αρχιεπισκοπής Κωνσταντινουπόλεως στις Βυζαντινές Μουσικές Σπουδές και στη Μουσικολογία γενικότερα* (Θεσσαλονίκη: Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Τμήμα Μουσικών Σπουδών, 2013); Panagiotis Andriopoulos, "Τενική Αναφορά Στα Έργα Και Τις Έρμηευσεις Του Λυκούργου Αγγελόπουλου" (Μέγαρο Μουσικής Αθηνών: Εκδήλωση στο Μέγαρο Μουσικής προς τιμήν της μνήμης του Λυκούργου Αγγελοπούλου: Η συμβολή του Λυκούργου Αγγελοπούλου στη σύγχρονη λόγια ελληνική μουσική. 16-5-2016. Οργάνωση-παρουσίαση Παναγιώτης Ανδριόπουλος-Θωμάς Ταμβάκος, 2016) and Thomas Tamvakos, "Φωνογραφική Και Συναυλιακή Παρουσία Του Λυκούργου Αγγελόπουλου. Υπάρχουσες Ανέκδοτες Ηχογραφήσεις" (Μέγαρο Μουσικής Αθηνών: Εκδήλωση στο Μέγαρο Μουσικής προς τιμήν της μνήμης του Λυκούργου Αγγελοπούλου: Η συμβολή του Λυκούργου Αγγελοπούλου στη σύγχρονη λόγια ελληνική μουσική. 16-5-2016. Οργάνωση-παρουσίαση Παναγιώτης Ανδριόπουλος-Θωμάς Ταμβάκος, 2016). The above works were presented as part of events organized by Lycourgos Angelopoulos events. They are directly related to Adamis's work, as Adamis and Angelopoulos were artistic collaborators, and Angelopoulos also performed Adamis's compositions with elements of Byzantine psaltic tradition. Angelopoulos was the soloist in *Rodanon*, and the choir performed the choral parts under his direction. See, too, Panagiotis Andriopoulos, "Το Χορωδιακό Έργο Του Μιχάλη Αδάμη" (Βιβλιοθήκη Χίου "Κοραΐς": 2ο Φεστιβάλ Σύγχρονης Έλληνικής Μουσικής: Η ελληνική μουσική παράδοση πηγή έμπνευσης των σύγχρονων Έλλήνων συνθετών. Ο συνθέτης Μιχάλης Αδάμης (1929-2013) και ή σχέση του με την βυζαντινή μουσική, 2018), in which Andriopoulos presents the choral works of Michalis Adamis. Concerning the choral works of the composer, cf. Michalis Adamis and Theodoros Karathodoros, "Μιχάλης Αδάμης. Έργογραφία," <https://www.adamis.gr/works.html> (April 28, 2020). The following speeches were given at a scientific workshop devoted to the celebration of the 90th anniversary of Adamis's birth organized by the University of Athens Department of Musical Studies: Thanasis Adamis, "Μιχάλης Αδάμης: Λόγος Και Πράξη," Minas Alexiadis, "Περί Μουσικής Σύνθεσης: Το Συμφωνικό Έργο Του Μιχάλη Αδάμη Επάλληλον (1985)," Anastasia Georgaki, "Φωνητικές Αλληγορίες Στα Μεικτά Έργα Του Μιχάλη Αδάμη," Anargyros Deniozos, "Σημειώσεις Για Την Μουσική Του Μιχάλη Αδάμη: Μια Συνοπτική Αναφορά," Athanasios Zervas, "Μιχάλης Αδάμης: Μουσικές Περιπλανήσεις Και Αναστοχασμοί Μικρές Αφηγήσεις," Ermis Theodorakis, "Τα Έργα Για Πιάνο Του Μιχάλη Αδάμη: Συνθετικές Διαδικασίες Στα Εννέα Γυρίσματα Και Ζητήματα Μουσικής Έρμηευσίας," Iosif Papadatos, "Συνομιλώντας Με Τον Συνθέτη Μιχάλη Αδάμη," Dimitris Terzakis, "Ο Φίλος Μου, Ο Μιχάλης," ibid.; Achilleas Chaldaeakis and Theodoros Karathodoros, "Δημιουργική Σύζευξη Παλαιών Και Νέων Ηχητικών Πραγματώσεων Στο Έργο Μοιρολόι Του Μιχάλη Αδάμη", all included in *Μιχάλης Αδάμης: Πολυδιάστατη δημιουργική έκφραση και μουσική πρωτοπορία. Επιστημονική ημερίδα με αφορμή τη συμπλήρωση των ενενήντα χρόνων από τη γέννηση του συνθέτη (1929-2019)* (Αμφιθέατρο Βιβλιοθήκης Φιλοσοφικής Σχολής ΕΚΠΑ, Παρασκευή 13 Δεκεμβρίου 2019).

different approach to the work, as it is of particular interest on account of the way of receiving and utilizing the material of Byzantine music in terms of solo and choral performance. The above reasoning also summarizes the internal questions that led me to ponder and deal with the composer's starting points and how he utilized the chanting material to give the audience a musically complete and aesthetically pleasing piece of work. By way of a prefatory remark, I should point out that I approached the work utilizing the knowledge and skills of a Byzantine musicologist as well as through the eyes of a chanter. Therefore, I will not deal with the orchestral parts or anything else that escapes my musical specialization. However, I will present the way in which this work might be seen as the development of the Byzantine musical vein of the composer, making only the necessary reductions, and considering it holistically and above all, macroscopically.

As noted in the literature,⁶ *Rodanon* is a work for singer, male choir, flute, oboe, clarinet, tuba and string quartet. It was composed in 1983 and performed for the first time, the same year on 5 October 1983 at the Festival that took place at the Abbey of St Victor in Marseilles. Since then, it has been given on various occasions, generally with Lycourgos Angelopoulos in the role of the tenor-chanter and the Greek Byzantine Choir in the male choir's role (see *Figure 1*).

In the part of the composition, vocal, solo and choral, on which I focus, one finds that, out of the 234 bars that make up the composition, some 100 are pure instrumental music, without the mixture of voices (either soloist or choir), while the weight of the composition is covered by the 131 bars of the singer (listed as a tenor in the score) and the male choir (whose members are listed in the score as basses). The vocal part is not independent of the orchestra but is accompanied melodically either by individual instruments or by the orchestra.

As becomes clear, the main part of the work is occupied by the vocal melodic material, which moves clearly in the Byzantine sound colour and specific chanting material. What is the material that the composer uses in the creation of his work? How is this material distributed over its course? Furthermore, does the composer only borrow Byzantine musical elements or develop a new composition based on a previous compositional approach within Byzantine chant?

In order to answer the first question, it should be stated that the material comes from the tradition of Byzantine music. How this material is treated is clearly described in the two articles mentioned above as a statutory map of Adamis's synthetic compositional activity. According to the composer, the material is treated with an "approach from within," that is, starting from the Tradition, it creates a "new musical perception," a "new idiom"

6 Cf. Adamis and Karathodoros, "Μιχάλης Αδάμης. Έργογραφία", Karathodoros, "Έπιθράσεις Χαρακτηριστικών Ίδιωμάτων Της Βυζαντινής Μουσικής Στη Σύγχρονη Έντεχνη Έλληνική Μουσική Δημιουργία. Περιπτωσιολογική Μελέτη: Μιχάλης Αδάμης, Δημήτρης Τερζάκης," Tamvakos, "Φωνογραφική Καί Συναυλιακή Παρουσία Τοῦ Λυκούργου Ἀγγελόπουλου. Ὑπάρχουσες Ἀνέκδοτες Ηχογραφήσεις."

based, however, on “a combination of deep knowledge and an insightful experience.” As for elaborating the material, it is “music of the present with an awareness of the past.” Byzantine music and its principles, aesthetic perceptions, synthetic ideas, and morphological elements are all adopted. All of them are “faced again, with new eyes, and transformed into modern musical thought and realization.”⁷

FIGURE 1

ΡΟΔΑΝΟΝ
RODANON

Michael Adamis
1983

The image shows a musical score for the composition 'Rodanon' by Michael Adamis, 1983. The score is in 3/4 time and features a woodwind section (Flute, Oboe, Clarinet) and a string section (Violin I, Flute II, Oboe II, Clarinet II, Violin II). The woodwind parts are marked with dynamics like 'f' and 'mf'. The string parts are marked with 'mf'. The score includes various musical notations such as slurs, accents, and fingerings.

Excerpt from the first page of the composition *Rodanon* by Michalis Adamis (Archive of Michalis Adamis, courtesy of George † & Thanassis Adamis), p. 1

Again, according to the composer, the essential elements of structure and form of Byzantine music are adopted and become apparent in his works, and especially in what I discuss here, the small microtonal distances between intervals.⁸ According to the composer,⁹ they are either inherent as structural elements of a diatonic fourth or fifth interval or are the result of the natural

7 Cf. Adamis, “Από Τη Βυζαντινή Μουσική Στη Σύγχρονη,” 113.

8 Cf. Ibid., 115.

9 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 15.

attraction of the *phthongos*¹⁰ to their subject superscript. These notes are not usually used as additions but are considered a natural continuation of the previous one.¹¹

Another essential element used by the composer is the melismatic character, that is, the intensely varied development of a musical phrase, the embellishment of the melody, and the consequent extension of the musical phrase which make up the artistic and expressive aspect of the Byzantine liturgical music of the Orthodox Church.¹² Melismaticity is characteristic of the era of Byzantine *Kalophonia*¹³ from the first half of the 14th century, in parallel with the development of the arts of the Palaeologan Renaissance. We also have the appearance of artistic liturgical chant with the Great *Maistor*¹⁴ St John Koukouzeles.¹⁵ It is essential to mention that Michalis Adamis, when referring to the melismatic character of his music, has in mind the Byzantine music of the 14th century, the morphological elements of which we emphasized that he borrowed in “setting up” the work.

10 Phthongos (“Phthongos-phthongi”) in ancient Greek means the sound produced by the voice or the musical instruments resulting in the melody. A series of “phthongs” (tones) is called a melody (“Melos,” in ancient Greek), cf. Chrysanthos, *Θεωρητικὸν Μέγα Τῆς Μουσικῆς Συνταχθὲν Μὲν Παρὰ Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου Τοῦ Ἐκ Μαδύτων Ἐκδοθὲν Δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου Διὰ Φιλοτίμου Συνδρομῆς Τῶν Ὀμογενῶν* (Ἐν Τεργέστη: ἐκ τῆς τυπογραφίας Μιχαήλ Βάϊς (Michele Weis), 1832), 2.

11 Cf. Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 15.; Adamis, “Ἀπὸ Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη,” 115.

12 Cf. *Ibid.*

13 Concerning Byzantine *kalophonia* as the *Ars Nova* of the East, cf. Indicatively the studies, Gregorios Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιΐας* 10 ed., vol. 3, Μελέται (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερά Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2018), 87-102; Maria Alexandrou, “Byzantine Kalophonia, Illustrated by St John Koukouzeles’s Piece Φρουρησονπανενδοξε in Honour of St. Demetrios from Thessaloniki. Issues of Notation and Analysis,” *Studii și Certetări de Istoria Artei, Teatru, Muzică, Cinematografie* 5-6, no. 49-50 (2011-2012); Maria Alexandrou et al., “Traditional Innovation” in Byzantine Chant. The Case of Kalophonia,” *Journal of the International Society for Orthodox Church Music* 3 (2018); Thomas Apostolopoulos, “The Theory of Music Intervals During the Era of the Byzantine Maistores,” *ibid.*

14 A *Maistor* (Maestro) is a high-level teacher of music, composer, and performer who knows the theory and performance of music. His valuable work is spread among the musicians and is timeless. Concerning the *Maistor*, cf. Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιΐας* 3, 36-37.

15 For the Great *Maistor* St John Koukouzeles, see Sofronios Eustratiades, “Ἰωάννης Ὁ Κουκουζέλης Ὁ Μαῖστωρ Καὶ Ὁ Χρόνος Τῆς Ἀκμῆς Αὐτοῦ,” *ΕΕΒΣ* 14(1938); Edward Vinson Williams, “John Koukouzeles’ Reform of Byzantine Chanting for Great Vespers in the Fourteenth Century” (Dissertation, Yale University, 1969); Manolis Chatzigiakoumis, *Μουσικὰ Χειρόγραφα Τουρκοκρατίας (1453-1832)*, vol. Α’ (Ἀθήνα 1975), 322-29; Andrija Jakovljević, “Ὁ Μέγας Μαῖστωρ Ἰωάννης Κουκουζέλης Παπαδόπουλος,” *Κληρονομία* 14, no. 2 (1982): 357-74; Gregorios Stathis, “Ὁ Μαῖστωρ Ἰωάννης Παπαδόπουλος Ὁ Κουκουζέλης (1270 Περίπου-Α’ Ἰ.μ. Ἰδ’ Αἰ.). Ἡ Ζωὴ Καὶ Τὸ Ἔργο Του,” *Ὁ Ἐφημέριος* ΛΔ, no. 12, 13, 14 (1986): 182, 203-07, 33-35; Andrija Jakovljević, *Δίγλωσση Παλαιογραφία Καὶ Μελωδοί-Υμνογράφοι Τοῦ Κώδικα Τῶν Ἀθηνῶν 928* (Λευκωσία 1988); Simon Karas, *Ἰωάννης Μαῖστωρ Ὁ Κουκουζέλης Καὶ Ἡ Ἐποχὴ Του* (Ἀθήνα: Σύλλογος πρὸς Διάδοσιν τῆς Ἐθνικῆς Μουσικῆς, 1992); Lycourgos Angelopoulos, “Ἰωάννης Κουκουζέλης, Ὁ Βυζαντινὸς Μαῖστωρ,” in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1994-1995. Κύκλος Ἑλληνικῆς Μουσικῆς. Μανουὴλ Χρυσάφης Ὁ Λαμπαδάριος, Ἰωάννης Κλαδάς Ὁ Λαμπαδάριος, Ἰωάννης Κουκουζέλης Ὁ Βυζαντινὸς Μαῖστωρ* (Ἀθήνα: Ὄργανισμὸς Μεγάλου Μουσικῆς Ἀθηνῶν, 1994), 61-66; Maria Alexandrou, “Koukouzeles’ Mega Ison. Ansätze Einer Kritischen Edition,” *CIMAGL* 66 (1996): 3-23; E. Williams and Chr. Troelsgård, “Koukouzeles [Papadopoulos], Joannes,” *The New Grove Dictionary of Music and Musicians* 13 (2001): 841-42; Antonios Alygizakis, “Ἰωάννης Μαῖστωρ Κουκουζέλης. Παρατηρήσεις Στὴ Ζωὴ Καὶ Τὸ Ἔργο Του,” in *Διεθνὴ Συμπόσια Για Τὴ Μακεδονία. Β’ Συμπόσιο. Ἡ Μακεδονία Κατὰ Τὴν Ἐποχὴ Τῶν Παλαιολόγων. Θεσσαλονίκη, 14-20 Δεκεμβρίου 1992* (Θεσσαλονίκη, 2002), 655-60.

In order to be more specific, I will mention that in *Rodanon* there are two categories of Byzantine musical material: The first category includes autonomous melismatic phrases in specific modes and colours or otherwise theseis of music (in their broadest sense).¹⁶ The melismatic phrases are structured in the colour of the Barys diatonic mode and plagal I. They are distributed evenly throughout the work and are distributed between the psaltic choir and the soloist. They are found in the general musical material of Byzantine music. However, they bear the synthetic seal of Michalis Adamis, where synthetic seal may mean the particular way that the composer introduces the Byzantine material into his composition. He places them in the component parts of the work. The second category is a *Kratema*, specifically the *Kratema Toto*, composed by Ioannes of Trabzon, the First Chanter of the Great Church (testified during 1750).¹⁷ *Rodanon* is essentially characterized by this specific *Kratema* or identified with it.

If we consider what a *Kratema* is¹⁸ and its ultimate goal in Byzantine melopoeia, we can trace why Adamis chose the *Kratema* composition to construct his work. According to Adamis, the *kratema* “is the absolute music of the Byzantines.”¹⁹ Following this opinion, we believe that the use of nonsense syllables contributed to freeing church music from the iron bond of the predetermined liturgical text to breathe an air of musical freedom and creation. Naturally, it houses the creativity of church musicians, and is very distant from the restrictions imposed by the prohibition of musical instruments in worship. The human voice assumes the role of musical

16 For the meaning, structure and implementation of the theseis of melopoeia in Byzantine music, see Gregorios Stathis, *Ἡ Ἐξήγησις τῆς Παλαιᾶς Βυζαντινῆς Σημειογραφίας Καὶ Ἐκδοσις Ἀνωμόνου Συγγραφέως τοῦ Κώδικος Σηροποτάμου 357 Ως Καὶ Ἐπιλογῆς τῆς Μουσικῆς Τέχνης τοῦ Ἀποστόλου Κώνστα Χίου Ἐκ τοῦ Κώδικος Δοχειαρίου 389 Μὲ Μία Προσθήκη Ἀπὸ τὸν Κώδικα Εἴβε 1867, 6 ed., vol. Μελέται 2* (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2006), 102-05. An edited collection of theseis (Concordanza) is published in *ibid*, p. 111-128. Cf., too, The corpus of great signs and their exegeses in Maria Alexandrou, “Studie Über Die ‘Grossen Zeichen’ Der Byzantinischen Musikalischen Notation, Unter Besonderer Berücksichtigung Der Periode Vom Ende Des 12. Bis Anfang Des 19. Jahrhunderts” (Dissertation, University of Copenhagen, 2000), 29-77; Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation* (Copenhagen: Museum Tusulanum Press, 2011), 47-59, concerning the great hypostases.

17 For Ioannes of Trabzon, Cf., Chatzigiakoumis, *Μουσικὰ Χειρόγραφα Τουρκοκρατίας (1453-1832)*, A', 303-05; *Ἡ Ἐκκλησιαστικὴ Μουσικὴ τοῦ Ἑλληνισμοῦ Μετὰ τὴν Ἀλωσὴ (1453-1820)*, Σχεδιάσμα Ἱστορίας (Ἀθήνα: Κέντρον Ἑρευνῶν & Ἐκδόσεων, 1999), 68-70; Achilleus Chaldaeakis, “Ἰωάννης Πρωτοψάλτης Ὁ Τραπεζούντιος,” in *Μεγάλῃ Ὁρθόδοξῃ Χριστιανικῇ Ἐγκυκλοπαίδειᾳ* (Ἀθήνα: Στρατηγικὲς Ἐκδόσεις, 2013), 246-48; Gregorios Stathis, *τὰ Πρωτόγραφα τῆς Ἐξηγήσεως εἰς τὴν Νέαν Μέθοδον Σημειογραφίας*, vol. A' τὰ προλεγόμενα. B' Ὁ Κατάλογος. (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2016), 119-22.

18 According to the sources and the musical survey, the *kratema* is a musical composition whose text is aseptic (no meaning) syllables such as “terirem”, “terere”, “tititi”, “tototo” or “tenena”, “anane”, “anena” and others. They were unprecedented in the manuscript tradition in the 14th century during the period of Byzantine *kalophonia*. Since then, they have been chanted either as parts of other compositions or as autonomous compositions. Concerning the *kratema*, see Gregorios Anastasiou, *τὰ Κρατήματα Στὴν Ψαλτικὴ Τέχνη*, vol. Μελέται 12 (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2005). About *Kratema* as a part of a wider composition, see, Stathis, *Οἱ Ἀναγραμματισμοὶ Καὶ τὰ Μαθήματα τῆς Βυζαντινῆς Μελοποιίας* 3, 160-64; Michalis Adamis, “Βυζαντινὴ Μουσικὴ. Σύντομη Ἱστορικὴ Ἀναδρομὴ,” in *Μέγαρο Μουσικῆς Ἀθηνῶν. Περίοδος 1994-1995. Κύκλος Ἑλληνικῆς Μουσικῆς. Μανουὴλ Χρυσάφης Ὁ Λαμπαδάριος, Ἰωάννης Κλαδᾶς Ὁ Λαμπαδάριος, Ἰωάννης Κουκουζέλης Ὁ Βυζαντινὸς Μαΐστωρ* (Ἀθήνα: Ὄργανισμὸς Μεγάλου Μουσικῆς Ἀθηνῶν, 1994), 28-29.

19 Cf. *Ibid.*, 28.

instruments, replacing them with a full voice. If the “Absolute” and the “Abstract” are concepts that govern the essence of the music of Michalis Adamis,²⁰ then these ensure the required freedom for the creative expression beyond such limits. The absence of speech (even in the melodies of the work that precedes) leads to the transcendence of speech, where a person free from intellectualism is led to experience genuine communication with the transcendental.²¹

The kratema appears as a composition in the notated manuscripts of the Byzantine *kalophonia* 13th–15th century (Adamis shows a preference for this era), with such names as *Kratema*, *Ehema*, or *Enehema* to declare the specific type of melodic content, or with notable names, given by their composers, with which they declare the unique melodic content of the composition. Thus, in the manuscript tradition, we find names for kratema such as *Anakaras*, *Viola*, *Aedon*, *Anifantes*, *Erotikon*, *Rodakination*, and others.²²

Therefore, based on existing melodic practice, the work under examination as a composition containing kratema was named by Adamis precisely to certify verbally the Byzantine musical reference to the structure and content of the general period in the present. The view has been expressed that the name *Rodanon* comes from an older kratema of the Byzantine kalophonic tradition. In the manuscript tradition, the term *Rodanion* or *Rodani* is mentioned as the name of a kratema. It is a kratema in mode plagal IV, a synthesis of the great master Xenos Korones, the First Chanter of Agia Sophia in Constantinople in the fourteenth century. A rubric in the manuscript Iviron Monastery 1120 (15th cent. [1458], Papadike, ms. Manuel Chrysafes) mentions in f. 97r: “By First Chanter Xenos Korones, called *Rodanin* (sic).”²³

I am, clearly, not in a position to trace the composer’s thoughts as to whether he took the opportunity from this specific name in order to name to his composition *Rodanon*. It is a possibility. However, during my reflections (admittedly, intuition is a powerful weapon in research; it often accompanies logical thinking), I searched in Homer and to my great surprise found that the

20 Cf. Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 10, 16.

21 I offer here a parenthesis concerning the usefulness of the kratema in worship: the kratema is inserted in very sacred moments of the Divine Liturgy, such as the Trisagion, the Cheroubikon, or the Koinonikon, because the believer has to experience the Holy and not understand it. It is an affair of the heart in the sense of the Holy Fathers. See more about the effect of wordless music in Divine Liturgy in Andrew Mellas, “The Affective Experience of Wordless Song,” in *Liturgy and Music. Proceedings of the Seventh International Conference on Orthodox Church Music* (Joensuu: The International Society for Orthodox Church Music, 2019).

22 For the specific names of the kratema, see, Anastasiou, *Τὰ Κρατήματα Στην Ψαλτική Τέχνη*, Μελέται 12, 393-406. It has been argued that the various names are perhaps related to the musical content of the composition. A similar task for the kratema bearing names derived from ornithology has been carried out by Thomas Apostolopoulos, whom I thank warmly for his assistance; cf. Thomas Apostolopoulos, “Songbirds as an Inspiration for Byzantine Kratemata,” in *Conference on Ancient Hellenic & Roman Music. Music and the animal world in Hellenic and Roman antiquity* (11-15 July 2016, Athens: MOISA. International society for the study of Greek and Roman Music & its cultural heritage, 2016).

23 Cf. Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίων Ὁρῶν. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν τοῦ Ἁγίου Ὁρους*, Τόμ. Δ', [Μονὴ Ἰβήρων Β' μέρος] (Ἀθῆναι: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2015), 309. The so-called *Rodani* kratema composed by Xenos Korones is published in Charalambos Karakatsanis, ed. *Κρατηματάρων. Κώδιξ 710 Τοῦ 1817 Ε.Β.Ε. (Μ.Π.Τ). Μέρος Β'*, vol. Ποταμῆς 8 (Ἀθῆναι: 2007), 273-81.

word “rodanon” appears in the Iliad, in Rhapsody S [Σ] and verse 576: “πὰρ ποταμὸν κελάδοντα, περὶ ροδανὸν δονακῆα – *par potamon keladonta peri rodanon donakēa* = next to water that flows like a song, next to agile, thin and tall reeds.” *Scholia Graeca's* edition in *Homeri Iliadem* mentions the following interpretations of the word: “τὸν εὐκράδαντον διὰ τὸ ὕψος, τὸν εὐκίνητον διὰ λεπτότητα – *ton efkadanton dia to ypsos ton efskinēton dia leptotēta*.”²⁴ Searching in the edition Ὁμήρου Ἰλιάς καὶ Ὀδύσεια καὶ εἰς αὐτὰς σχόλια ἢ ἐξήγησις τῶν παλαιῶν, I found that “rodanon” means “εὐδιάσειστον – *evdiaseiston* = one that sways easily” and “εὐκίνητον – *efkinēton* = one who moves easily.”²⁵ The same interpretation can be found in the *Thesaurus Linguae Graecae*: “τὸν ῥαδίως ἀναφύοντα – *ton radios anaphyonta* = one that sprouts easily, ἢ τὸν εὐκίνητον διὰ λεπτότητα – *ton efskinēton dia leptotēta* = one who moves easily because he is thin”.²⁶

At this point, we have to answer another critical question: Why was the specific kratema of Ioannes of Trabzon chosen for this specific composition? Perhaps one might conclude that it is based on the relationship of the composer with Lycourgos Angelopoulos, as this particular composition had been added to the concert repertoire of the ELBYX (Greek Byzantine Choir) from early on. If, however, one considers that Adamis had worked on other compositions of kratema,²⁷ one should probably look for deeper reasons in the morphology of this specific kratema. Morphological study of the composition reveals that this kratema has easily distinguishable parts. It takes into account the alterations in the nonsense syllables and is divided into three main sections: Section One, Tototo²⁸ (see *Figure 2-3*), Section II, Tororon²⁹ (see *Figure 3*), Section III, Errirem³⁰ (see *Figure 3-4*). Of course, there are also smaller periods that share these three main sections.³¹

24 Dindorfio-Incohatae, ed. *Scholia Graeca in Homeri Iliadem Townleyana Recensuit Ernestus Maass*, vol. II (Lipsiae: Oxonii E Typographeo Clarendoniano, 1888), 280.

25 Homerus and Joshua Barnes, *...Ilias Kai Odusseia... = Homeri Ilias Et Odyssea, Et in Easdem Scholia, Sive Interpretatio, Veterum: Item Notae Perpetuae ...: Acc. Batrachomyomachia, Hymni Et Epigrammata* (Cantabrigiae: apud Cornelium Crownfield, 1711), 726.

26 Henri Estienne et al., *Θησαυρὸς τῆς Ἑλληνικῆς Γλώσσης*, vol. Volumen Sextum (Parisiis: Excudebat Ambrosius Firmin Didot, Institutii Regii Franciae Typographus, 1842-1847), 2405.

27 Cf. Karathodoros, «Ἐπιδράσεις Χαρακτηριστικῶν Ἰδιωμάτων τῆς Βυζαντινῆς Μουσικῆς Στῆ Σύγχρονη Ἐντεχνη Ἑλληνικῆ Μουσικῆ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τερζάκης,» 86.

28 *Heirmologion Kalorhōnikon Melopoiethēn Parā Diafōron Poiētōn Palaiōn Te Kai Nēon Didaskālōn Metaφρασθēn Δὲ Εἰς τὴν Νέαν τῆς Μουσικῆς Μέθοδον. Καὶ Μετὰ Πάσης Ἐπιμελείας Διορθωθēν Parā τοῦ Ἐνὸς τῶν Τριῶν Διδασκάλων τῆς Ρηθείσης Μεθόδου Γρηγορίου Πρωτοψάλτου τῆς τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας. Νῦν Εἰς Πρῶτον Ἐκδοθēν Εἰς Τύπον Parā Θεοδώρου Π. Παράσκου Φωκέως. Ἐπιστάσια τοῦ Ἀυτοῦ, Αναλώμασι Δὲ τοῦ Τε Ἰδίου Καὶ τῶν Φιλομούσων Συνδρομητῶν*, 191-92, from the beginning to line 4 of page 192.

29 Ibid., 192, lines 2-7.

30 Ibid., 192-93, line 7 to end.

31 The first section may be divided into three smaller parts: First part, *ibid.*, 191-92, from the beginning to the 2nd line. Part two, *ibid.*, 192 from 2nd line-4th line. Part three, *ibid.*, 192, 4th line-7th line.

FIGURE 2

ΤΩΝ ΕΙΡΜΩΝ. 191 ;

ρι ρε ε ρι ρε ε εμ τε ε ε ερρεμ ε ρι ρε ε εμ τε ε

ε ρι ρεμ ρ ε ε ε ρι ρε ε ρι ρε ρε τε ε ρι ρε

ρι ε ε ρι ρεμ ρε τε ε ρι ρε ρι ρε ρε ρε ε ε

ρε ε ε ρι ρε ρε ε ρεμ ρ ε ρε ρε ε εμ τε

ρι ρεμ τε ρι ρε ρε ρε ρι ρεμ τε ε ρι ρεμ τε ρι ρε

ρε ρε ρι ρεμ ρ τε ρι ρε ρε ρε ρι ρε ρι ρε ρι

ρε ε ε ρι ρε ε ρι ρεμ τε ρε ε ρι ρι ρε ε ρι ρε

ε ρι ρε ε ρι ρε ρε ρε ρε τε ρε τε ρε τε ε ρι ρεμ

Τοῦ αὐτοῦ 1
 Τοῦ αὐτοῦ Πα.

τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο

τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο τρ ο 3

Kratema composed by Ioannes of Trabzon, mode I,
Heirmologion Kalophonikon,
 1835, p. 191



FIGURE 4

ΤΩΝ ΕΙΡΜΩΝ 193

1
ρεμ ε ρε ρε ε ε ρε ρεμ τε ρε ρε ε ρε ρεμ τε ρε

2
ρε ρε ε ρε ρε ρεμ τε ρε ρεμ τε ρε ρε ρε ε ρε ε

3
ε ρε ε ε ρε ρε ρεμ ε ε ε ρε ρε ε ρε ρε ρε ε

4
ρε ρε ρεμ τε ρε ρε ρε ρεμ τε ρε ρε ρε ρεμ τε ρε

5
ρε ρε ε ρεμ ρε ρε ρεμ τε ρε ρε ρεμ ε ρε ρε

6
ρεμ τε ρε ρε ρε ρε ε ρε ρεμ ρε τε ε ρε ρε ε ρε ρε ε

7
ρε ρεμ τε ρε ρε ρε ε ρεμ Του αὐτου. ἔχος ἧ Πα.

Kratema, *Heirmologion Kalophonikon*, 1835, p. 193

Michalis Adamis uses the distinction of sections and parts of the composition creatively, as we can see by the following plan of *Rodanon*, (see Figures 5, 6 & 7) contributing to the creative process of fragmentation and reconstruction. It is a process that he chooses for the creative utilization of the Byzantine musical material when he stresses emphatically that he follows the traces of Byzantine music, “fragmenting and re-organizing it, transforming and transcending it.”³²

32 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 16.

FIGURE 5

The musical score for Figure 5 is divided into three systems, each starting at measure 136. The first system includes parts for Clarinet (Cl.), Tenor Saxophone (Ten.S.), and Trombone (Tba.). The second system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Trombone (Tba.), Tenor Saxophone (Ten.S.), Bassoon I (B.I), Bassoon II (B.II), and Bassoon III (B.III). The third system includes parts for Violin I (VI.I), Violin II (VI.II), Viola (Via), and Violoncello (VC). The score features various dynamics such as *p*, *mf*, *f*, *ff*, *fz*, and *fp*, and includes performance markings like *Mosso* and a tempo marking of $\text{♩} = 72$. The Tenor Saxophone part includes articulation marks like *ra* and *ra*.

M.Adamis Rodanon 05

The beginning of the kratema section, *Rodanon*, p. 18

FIGURE 6

The image displays a musical score for Figure 6, spanning measures 141 to 145. The score is arranged in three systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Trombone (Tba). The second system includes Tenor Saxophone (Ten.S.), Bassoon I (B.I), Bassoon II (B.II), and Bassoon III (B.III). The third system includes Violin I (VI.I), Violin II (VI.II), Viola (Vla), and Violoncello (VC). The Tba, Ten.S., B.I, B.III, VI.I, VI.II, Vla, and VC parts contain musical notation with various dynamics such as *f*, *mf*, and *ff*. The B.I part includes the lyrics "to no" with a melodic line. The B.III part includes the lyrics "to to" with a melodic line. The VI.I part includes the lyrics "to to" with a melodic line. The VC part includes the lyrics "to to" with a melodic line.

M.Adamis Rodanon 05

The continuation of the kratema and the beginning of the Canon. Rodanon, p. 19

FIGURE 7

The musical score for Figure 7 consists of two systems of staves. The first system starts at measure 146 and includes staves B.I, B.III, VI.I, VI.II, Vla, and VC. The second system starts at measure 151 and includes the same staves. The lyrics 'to' are written below the vocal staves (B.I, B.III, VI.I, VI.II). Dynamic markings such as *mf*, *ff*, *f*, *mp*, and *mf* are present throughout the score. A double bar line with a repeat sign is located between the two systems.

M.Adamis Rodanon 05

Kratema: the end of the first part, Section I, Rodanon, p. 20

The composer's choice raises another question. I propose a different interpretation of the choice of this kratema. The selection is related to its composer. Ioannes of Trabzon was the First Chanter of the Great Church between the years 1734 or 1736-1770.³³ Ioannes's contribution to the simplification of musical notation played a catalytic role. As Chrysanthos states in his Great Theory: "ἔστάθη αὐτὸς ἡ ρίζα τοῦ ἐξηγηματικοῦ τρόπου – *estathē autos ē riza tou exēgēmatikou tropou* = He started the exegesis from the very beginning."³⁴

Later chanters relied on him and gave us the New Method, which was established with patriarchal approval in 1814. The notational simplification by Ioannes of Trabzon and afterwards its evolution contributed to the spread of music, to the unification of its performance and finally, to universality as a musical writing and system. The universality of musical notation, a requirement of that time, comes to meet another universalism, music itself, as Michalis Adamis perceives.³⁵ Apart from this, Ioannes of Trabzon lived and was active during the 18th century, the age of the Enlightenment, when every new evolution and freedom was rewarded and adopted. He belongs to the generation of innovative church musicians with new compositions, new proposals, and original ideas in writing music. These elements, of course, we find today in the work of Adamis.

Obviously, the name of the composition and its fundamental content, kratema, coexist and co-communicate, meaning that the naming of the work signifies the creative revival in the present time through the eyes of the present, a synthetic form of the past. Moreover, they co-communicate as Byzantine *kalophonia* together with the musical characteristics of the Byzantine era, and in general find application in contemporary work.

Therefore, in examining more practical issues to see how Michalis Adamis treats this musical material, I should mention emphatically that the aim of my presentation is not the microscopic, step-by-step, musicological analysis of the work, something that has already been carried out.³⁶ My contribution in the context of the Festival of Contemporary Greek Music is the morphological comparison of *Rodanon* with the structure of the compositions of Byzantine *kalophonia* and the detection of common morphological elements. The morphological coexistence of compositions from the era of *kalophonia* and the composition of *Rodanon* highlights the originality of Adamis's synthetic musical conception.

33 Cf. Chatzigiakoumis, *Ἡ Ἐκκλησιαστικὴ Μουσικὴ τοῦ Ἑλληνισμοῦ Μετὰ τὴν Ἄλωση (1453-1820), Σχεδιάσμα Ἱστορίας*, 68.

34 Cf. Chrysanthos, *Θεωρητικὸν Μέγα Τῆς Μουσικῆς Συνταχθὲν Μὲν Παρὰ Χρυσάνθου Ἀρχιεπισκόπου Δυρραχίου Τοῦ Ἐκ Μαδύτων Ἐκδοθὲν Δὲ ὑπὸ Παναγιώτου Γ. Πελοπίδου Πελοποννησίου Διὰ Φιλοτίμου Συνδρομῆς τῶν Ὀμογενῶν*, XLIX.

35 Cf. Adamis, "Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation," 10-13.

36 Karathodoros, "Ἐπιδράσεις Χαρακτηριστικῶν Ἰδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἑντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τεοζάκης."

The following table presents the work's structure in detail (according to the score in my possession).³⁷

TABLE 1. MORPHOLOGY OF THE COMPOSITION RODANON

Bars	Description	Structure
1-28	Orchestral part	Prelude-Introduction
29-47	Melismatic development (Psaltic Choir-Bass) in the high register of mode Varys diatonic. Orchestral accompaniment.	1 st Part
48-53	Melismatic completion with the Orchestra	
54-57	Orchestra: Prelude to the melismatic part of the Chanter (Tenor)	
58-67	Melismatic development of the Chanter's part (Tenor)	
68-88	Orchestra	
89-94	Melismatic development of the Psaltic Choir's part in the low register (low octave of bars 29-47).	
95-99	Orchestra	
100-130	Melismatic development-solo for the Chanter (Tenor) in mode plagal I	
136-164	Psaltic Choir (Bass): the first part of the Kratema	
164-168	Orchestra	
168-178	Chanter (Tenor): the second part of the Kratema	
179-195	Orchestra	
196-201	Melismatic development-solo for the Chanter (Tenor)	
196-234	Chanter-Choir: Parallel performance. Psaltic Choir (Bass): the third part of the Kratema. Composition completion.	

As one may see, the two main parts are what follows the orchestral introduction. The two parts consist of approximately equal numbers of bars (100 musical bars each part), regardless of their content.

We have the following structure:

- Preface-Introduction.
- Part A: 4 Melismatic developments that are shared between choir and tenor-singer
- Part B: Development of the kratema of Ioannes, in three melismatic parts. An intervening melismatic development of the tenor is performed in parallel with the choir at the beginning of the third melismatic part of the Kratema.

³⁷ According to Karathodoros, different versions have been found in the composer's archive. Hence, they are also two musical texts of the project, which probably relate to the organizational parts (e.g., the involvement of the tuba) rather than the voice: cf. Karathodoros, "Επιδράσεις Χαρακτηριστικών Ίδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἐντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τερχάκης," 86-87.

This structure reveals the synthetic balance between the parts and the equal distribution of tenor and choir roles. This may better be seen by using the following plan, which derives from the above details:

Based on the role plan:

- Orchestra. Choir. Orchestra. Tenor.
- Orchestra. Choir. Orchestra. Tenor.
- Choir. Orchestra. Tenor. Orchestra.
- Tenor- Choir. Choir

The above scheme is a reference to the organization of the psaltic choirs during the kalophonic era and the evolution of the music (specifically the melody) to the famous Byzantine *ars nova* compositions of the 14th century. According to the sources and subsequent research, the psaltic choir consisted of the Domestikos as the director of the choir, the “Kalophonares” or “Monophonares” (the soloist of the choir) and the members of the choir.³⁸ The following inscriptions that are also found in the Byzantine music manuscripts document the psaltic choir’s organization: ὁ δομέστικος εἰς διπλασμόν – *o domestikos eis diplasmōn*,³⁹ καὶ γίνεται καλοφωνία – *kai ginetai kalophonia*,⁴⁰ ἀπὸ χοροῦ – *apō chorou*,⁴¹ εἰς τὴν ἀντιφωνίαν – *eis tēn antiphonian*, and others, which signal the role of each part in a Byzantine musical composition. These can be combined and create a polymetric, multi-melodic, and multi-timbral result.⁴²

38 Cf. Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 36-40.; Neil Moran, *Singers in Late Byzantine and Slavonic Painting*, vol. 9, *Byzantina Neerlandica* (Leiden: E. J. Brill, 1986), 14-50; Evangelia Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, vol. Μελέται 14 (Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, 2008), 160-78, 488-502.

39 Cf. for example ms. Philotheou Monastery 122 (first half of 15th century, Papadike), f. 54r: “Πληρουμένον δὲ τούτου εὐθὺς ποιεῖ ὁ ἱερεὺς μεγάλην συναπτὴν· καὶ μετὰ τὴν ἐκφώνησιν [...] ὁ δομέστικος ἀπ’ ἔξω εἰς διπλασμόν,” see Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίου Ὁρους. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν Τοῦ Ἁγίου Ὁρους*, τόμ. Γ' [Ἁγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων (α' μέρος) (Αθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 1993), 491. Domestikos “eis diplasmon” means that the Domestikos (the choir director) is chanting a particular part of the composition one octave higher. See, with regard to this, Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 45, 161, 98. & Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 151, 461. The opposite is the expression “eis ten antiphonian”: The relevant part is chanted one octave lower, see, Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 45.

40 Cf. for example ms. Philotheou Monastery 122 (first half of 15th century, Papadike), f. 57r: “Ἀπὸ τοῦ ὧδε γίνεται καλλιφωνία [...]”: see Gregorios Stathis, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Ἁγίου Ὁρους. Κατάλογος Περιγραφικῶς Τῶν Χειρογράφων Κωδίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Ἐν Ταῖς Βιβλιοθήκαις Τῶν Ἱερῶν Μονῶν Καὶ Σκητῶν Τοῦ Ἁγίου Ὁρους*, τόμ. Γ' [Ἁγίου Παύλου, Κουτλουμουσίου, Καρακάλλου, Φιλοθέου, Σταυρονικήτα, Ἰβήρων (α' μέρος), 491. It means that the soloist (“Kalophonares” or “Monophonares”) appointed by the Director of the Choir performs the so-called *kalophonia*. *Kalophonia* is the solo part of the composition. Concerning kalophonia as the solo part of the composition, see, Ακολουθία τοῦ Αἰσματικῶ Ὁρθοῦ, ms. Konstamonitou Monastery 86 (beginning of 15th century, Papadike), f. 251v: “Τοῦτο μὲν ἀπὸ χοροῦ καὶ δίχορον, ὡς ὀρᾶς, τοῦτο δὲ καλλιφωνικὸν μονοφωνάρικον [...]”: see Evangelia Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 315.

41 “Ἀπὸ χοροῦ” means the choral performance of a particular part, cf., Gregorios Stathis, *Οἱ Αναγραμματισμοὶ Καὶ Τὰ Μαθήματα Τῆς Βυζαντινῆς Μελοποιίας* 3, 39.

42 The rich variety of sound colour of Byzantine choirs through the participation of many voices in various registers has been pointed out in detail: cf. Spyraou, *Οἱ Χοροὶ Τῶν Ψαλτῶν Κατὰ Τὴ Βυζαντινὴ Παράδοση*, Μελέται 14, 502-15.

Thus, in the present work, we distinguish the division of roles based on Byzantine chanting tradition, perceived in a modern and postmodern way. Furthermore, the orchestra is involved in these roles with old and modern instruments, harmoniously combined, resulting in the production of a single but also a modern sound colour at the same time.

At this point, it is necessary to comment on the role of the tenor soloist and the psaltic choir. There is a musical dialogue between the two main contributors. The choir proceeds as of one sound. Its presence is more intense, mainly in the second part, during which the kratema is chanted. However, the soloist intervenes catalytically. He is presented autonomously, with his own musically processed part, and participates in the choir. This happens in every Byzantine choir. The Domestikos and the Kalophonaris belong to the choir, sing with it, and their particular roles emerge during the progress of the composition.

Based on the above observations, in the structure of *Rodanon*, morphological correspondences can be found with a Byzantine kalophonic composition, the structure being as follows:

1. Preface, Introduction (orchestral part).
2. *Apō chorou* - The choir (first melodic development in Varys Diatonic mode).
3. *Kai ginetai kalophonia*- A kalophonic solo part begins (1st melismatic development of the tenor).
4. *Apō chorou* - The choir, εἰς τὴν ἀντιφωνίαν - to the lower octave (second melodic development in Varys Diatonic mode).
5. *Kalophonia* (second melodic development of the tenor in the colour of first plagal mode).
6. *Apō chorou* - The choir (first part of the kratema, first mode)
7. *O Domestikos eis diplasmōn* - The Domestikos chants to the higher octave (the second part of kratema, first mode).
8. *Kalophonia* (3rd melodic development of the tenor, first mode)
9. *Apō chorou* - The choir (3rd part of the Kratema, first mode)
10. *Apō chorouomou*-the Choir along with the Domestikos" (Choir and Soloist, in the last musical period of the Kratema, first mode).

It should be noted that the orchestra intervenes to complement the vocal parts, or serves as a musical bridge from one part to another. Let us note some more specific remarks regarding the elaboration of music material:

A. We have seen that the Varys diatonic mode's sound colour has been combined with the sound colour of mode I and the plagal I of the kratema during the first and the second melismatic developments of the tenor part. The interpretations provided by the literature agree with the theory of the production of Byzantine modes: the Varys diatonic mode is founded two tones below the base of the mode I (middle of the first mode). If one elaborates on Byzantine music theory, one must emphasize that the compositions since Byzantine *kalophonia* in the Varys diatonic mode

highlight the tetrachord of mode I before they fall to the final cadence.⁴³ The sound colour ‘complex’ of the first, first plagal, and Varys diatonic modes is evident in compositions of the same period of the kratema composed by Ioannes of Trabzon. A typical example is the *Mathema Panagie Nikolae*, composed in mode plagal I by Daniel the First Chanter of the Great Church.⁴⁴ Even through just a few examples, it is evident that this sound colour combination is well known in the Byzantine tradition. Michalis Adamis was a connoisseur of this tradition,⁴⁵ which he utilizes in a prototypical and creative way concerning contemporary music of the modern world.

B. The extended vocal range of sixteen voices with the tenor-chanter’s contribution is not compatible with the permissible vocal range of the Divine Liturgy, according to which “*voais ataktais ou kechrēsthe* – do not use a disorderly voice [...]”.⁴⁶ It agrees, however, with the cultivated vocal range of Byzantine *kalophonía*.⁴⁷ Furthermore, at this point, Michalis

43 A typical example is the so-called “ancient PHEME” *Ton Despoten kai Archiereia*, composed in Varys diatonic mode or better “protovarys” (i.e., a combination first and Varys modes). Most of the composition is structured in the first mode’s sound colour and ends up two tones higher than the interval Pa, in the interval Ga, cf. *Ταμείον Ἀνθολογίας, Περιέχον Ἀπασαν Τὴν Ἐκκλησιαστικὴν Ἐνιαύσιον Ἀκολουθίαν Ἑσπερινοῦ, Ὁρθρου, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς Καὶ Τῆς Λαμπροφόρου Ἀναστάσεως, Μετὰ Τινῶν Καλοφωνικῶν Εἰρμῶν Ἐν Τῷ Τέλει. Κατ’ Ἐκλογὴν Τῶν Ἐμμελεστέρων Καὶ Εὐφραδιστέρων Μουσικῶν Μαθημάτων Τῶν Ἐνδοξοτέρων Διδασκάλων Παλαιῶν Τε Καὶ Νέων, Ἐξηγηθεῖσαν Εἰς Τὴν Νέαν Τῆς Μουσικῆς Μέθοδον, Καὶ Μετὰ Πάσης Ἐπιμελείας Διορθωθεῖσαν Παρὰ Τοῦ Ἐφευρέτου Τῆς Ρηθείσης Μεθόδου Διδασκάλου Γρηγορίου Πρωτοψάλτου Τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, Νῦν Δεύτερον Ἐκδοθεῖσαν Εἰς Τύπον, Μετὰ Προσθήκης Πολλῶν Ἑτέρων, Ἐκτὸς Τῶν Ἀνοιξανταρίων Παρὰ Θεοδώρου Παπᾶ Παράσχον Φωκαέως, Ἐπιστάσις Τοῦ Αὐτοῦ, Ἀναλώμασι Δὲ Τοῦ Ἰδίου, Καὶ Τῶν Φιλομοῦσαν Συνδρομητῶν, vol. A'-B' (Ἐν Κωνσταντινουπόλει: Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, 1834), 106-07.*

44 *Panagie Nikolae*, in first plagal mode (published in *Πανδέκτη Τῆς Ἱερᾶς Ἐκκλησιαστικῆς Ὑμνωδίας Τοῦ Ὁλοῦ Ἐνιαυτοῦ Ἐκδοθεῖσα Ὑπὸ Ἰωάννου Λαμπαδαρίου Καὶ Στεφάνου Α' Δομestίκου Τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, Τόμος 3 περιέχων τὰ μέγιστα μαθήματα τῆς τε Παπαδικῆς καὶ τοῦ Μαθηματαρίου (Ἐν Κωνσταντινουπόλει: ἐκ τοῦ Πατριαρχικοῦ Τυπογραφείου ἁων' (Φωτο-ἀνασταστικὴ ἀνατύπωση Ἐκδόσεις Ἐπέκταση, Κατερίνη 1997), 1851), 85-98. Daniel, the first Chanter from the beginning and in the intermediate Kratema, highlights this relationship in many different inventive ways, creating a brilliant but at the same time demanding composition. For more about this relationship, cf. Michael Stroumpakis, «Πανάγιε Νικόλαε, Ἦχος Πλ. Α', Μέλος Δανιὴλ Πρωτοψάλτου,» in *Μαθηματάριον. Ἑρμηνευτικὴ Καὶ Μουσικολογικὴ Σπουδὴ*, ed. Κωνσταντῖνος Σκαρμούτσος (Ἀθήναι: Ἱερά Μονὴ Παρακλήτου, 2017), 138-46.*

45 Adamis discussed his studies in Byzantine music in the manifesto of his compositional work, his well-known article “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 12.

46 Cf. Canon 75 of the 6th Ecumenical Council in Agaprios Hieromonk and Nikodemos Monk, eds., *Πηδάλιον Τῆς Νοητῆς Νηός, Τῆς Μίας, Ἀγίας, Καθολικῆς Καὶ Ἀποστολικῆς Τῶν Ὁρθοδόξων Ἐκκλησίας: Ἦτοι Ἀπαντες Οἱ Ἱεροὶ Καὶ Θεῖοι Κανόνες Τῶν Τε Ἁγίων Καὶ Πανευφήμεων Ἀποστόλων, Τῶν Ἁγίων Οἰκουμενικῶν Συνόδων, Τῶν Τοπικῶν, Καὶ Τῶν Κατὰ Μέρρος Θεῶν Πατέρων, Ἑλληνιστὶ Μὲν, Χάριν Ἀξιοπιστίας, Ἐκτιθέμενοι, Διὰ Δὲ Τῆς Καθ' Ἡμᾶς Κοινοτέρας Διαλέκτου, Πρὸς Κατάληψιν Τῶν Ἀπλουστέρων Ἑρμηνευόμενοι Παρὰ Ἀγαπίου Ἱερομονάχου Καὶ Νικοδήμου Μοναχοῦ. Καὶ Μετ' Ἐπιμελείας Ἀνακριθέντες Καὶ Διορθωθέντες, Ψῆφῶ Τοῦ Παναγιωτάτου Καὶ Τῆς Ἱερᾶς Καὶ Ἁγίου Συνόδου, Παρὰ Τοῦ Σοφολογιωτάτου Διδασκάλου Καὶ Ἱεροκήρυκος Κυρίου Κυρίου Δωροθέου. Τὸ Πρῶτον Τύποις Ἐκδοθέντες Ἀδείᾳ Μὲν Καὶ Προτροπῇ Καὶ Ἐπιταγῇ Τοῦ Παναγιωτάτου Καὶ Οἰκουμενικοῦ Πατριάρχου Καὶ Τῆς Ἁγίας Συνόδου Ἐπιστάσις Τοῦ Ἐτελοῦς Ἐν Ἱερομονάχοις Θεοδωρήτου Ἀθντ. Τοῦ Ἐξ Ἰωαννίνων. Ἐκδίδεται Νῦν Τὸ Δεύτερον (Ἐν Ἀθήναις Ἐκ τῆς Τυπογραφίας τοῦ Ἐκδότου Κωνσταντῖνου Γκάρπολα τοῦ Ὀλυμπίου, 1841), 164.*

47 The Cretan master, Ioannes Plousiadenos, from Chandaka, present-day Heraklion (born at the beginning of the 15th century), with a rich theoretical and compositional corpus, notes in a manuscript stored in the Holy Monastery of Sinai, ms. Sinai 1251: “Another prooimion composed by Lampadarios [Ioannes Kladas] derived from the work *Angelos Protostates* by Manuel Moussouros. This work is chanted within a range of twelve intervals. Some chanters do not like it because they are barbarians and ignorant

Adamis took advantage of the Byzantine tradition, by bringing us back to the ancient musical beauty in a modern way, which we also discover by studying the old compositions.

C. Adamis focuses on and utilizes the morphological structure of the kratema. Utilizes a) the easily distinguishable parts (different syllables in each part [Part A: to to, Part B: tororon, Part C: Eirem]), the various chain schema per part, and c) the question-and-answer relationship between the parts through the horizontal dimension of the melody. Parts A and C of the kratema are chanted by the psaltic choir, while the second part is chanted by the tenor soloist, with the difference that he chants an octave higher. This modification could have been perceived as an adaptation of the kratema by the composer; however, for Byzantine *kalophonia*, the practice of positioning the voice one octave higher (without changing or modifying the musical 'phrases') is not an adaptation of the text but utilization of the interpretive abilities of the Byzantine psaltic choir which has an extended vocal range from the lowest to the highest regions.

A fundamental element of the elaboration of the kratema is the use of canon⁴⁸ in parts A' and C'.⁴⁹ The rhythmic structure in metres of 2, 4, 6, and 8 beats, and the lack of 3, 5 and 7 contribute decisively to the possibility of employing canon. There is an adaptation of the metrical arrangement of Part C, with extended notes to complete the canon, end all the voices of the it, and unify, first as a drone and then as a final musical phrase that is chanted by all the voices. In this way, the composition is completed.

Finally, Michalis Adamis writes down in staff notation the traditional orally transmitted qualities⁵⁰ of the neumes (Byzantine musical signs), such as the *petastē*, the *oxeia*, the *antikenoma* combined with *aplē*, the *klasma* under the quality of *tsakisma*, the *omalōn*, and the *psephiston*.⁵¹

[...]. This composition is challenging because its range assumes seventeen intervals: mode plagal I chaire tou pesontos Adam e anaklesis" cf. Dimitrios Balageorgos and Flora Kritikou, *Τὰ Χειρόγραφα Βυζαντινῆς Μουσικῆς Σινᾶ. Κατάλογος Περιγραφικὸς Τῶν Χειρογράφων Καθίκων Βυζαντινῆς Μουσικῆς, Τῶν Ἀποκειμένων Στὴν Βιβλιοθήκη Τῆς Ἱερᾶς Μονῆς Τοῦ Ὁρους Σινᾶ* (Ἀθήνα: Ἴδρυμα Βυζαντινῆς Μουσικολογίας, Ἱερὰ Σύνοδος τῆς Ἐκκλησίας τῆς Ἑλλάδος, 2008), 131. Therefore, the smaller vocal range indicates a lack of musical culture, which was hardly acceptable during the period of kalophonia. Also, when Ioannes Glykys, the teacher of Ioannes Koukouzeles, composed the first Eothinon *Eis to Oros tois mathetais epeigomenois* (13th century), he used a vocal range between Pa and Zo, or Re3 and Si4, that is, 14 intervals, see the text in the ms. EBE-MPT 704, ff. 215v-216v.

48 "In music, a canon is a contrapuntal (counterpoint-based) compositional technique that employs a melody with one or more imitations of the melody played after a given duration (e.g., quarter rest, one measure, etc.)." Concerning canon in music, cf. for example Wikipedia Contributors, "Canon (Music)," Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/wiki/Canon_\(music\)](https://en.wikipedia.org/wiki/Canon_(music)); Sergei Taneev, *Ἡ Μελέτη Τοῦ Κανόνα*, trans. Γιώργος Πλουμπιδῆς (Ἀθήνα: Παπαρηγορίου-Νάκας, 2002).

49 For analysis of the phenomenon of canon in the composition *Rodanon*, see Karathodoros, "Ἐπιδόσεις Χαρακτηριστικῶν Ἰδιωμάτων Τῆς Βυζαντινῆς Μουσικῆς Στὴ Σύγχρονη Ἐντεχνη Ἑλληνικὴ Μουσικὴ Δημιουργία. Περιπτωσιολογικὴ Μελέτη: Μιχάλης Ἀδάμης, Δημήτρης Τεοζάκης," 99 onward.

50 Concerning the differences in the interpretation of the neumes, see, for example, Katy Romanou, "Great Theory of Music by Chrysanthos of Madytos Translated by Katy G. Romanou" (Master of Music, Indiana University, 1973), 51-53; Simon Karas, *Μέθοδος Τῆς Ἑλληνικῆς Μουσικῆς. Θεωρητικόν*, vol. A' (Ἀθήνα: Σύλλογος πρὸς διᾶδοσιν τῆς Ἐθνικῆς Μουσικῆς, 1982), 180-219; and Dimitrios Nerantzis, *Συμβολὴ Στὴν Ἑρμηνεία Τοῦ Ἐκκλησιαστικοῦ Μέλους* (Ἡράκλειο, 1997).

51 For these signs, see, for example, Savas Savas, *Byzantine Music in Theory and in Practice* (Boston: Hercules Press, 1965), 3-5, 36-38; Ioannis Margaziotis, *Θεωρητικὸν Βυζαντινῆς Ἐκκλησιαστικῆς Μουσικῆς, Ἐγκεκριμένον Παρὰ Τῆς Ἱερᾶς Συνόδου Τῆς Ἐκκλησίας Τῆς Ἑλλάδος* (Ἀθήνα: Μουσικὸς Οἶκος Χαρ.

An excellent example of this particular interpretation written by Adamis is the beginning of the “Kratema” is included in the following table:

TABLE 2

The Byzantine musical text without qualified interpretation of the neumes	
The same text with the neumes interpreted	
The score by Adamis	

Στασινοῦ, 1958), 13-14, 19, 23; Romanou, “Great Theory of Music by Chrysanthos of Madytos Translated by Katy G. Romanou,” 10-11, 45-50; and Karas, *Μέθοδος Τῆς Ἑλληνικῆς Μουσικῆς. Θεωρητικόν*, A', 5-7, 19-20.

The qualities of the signs would need to be recorded in detail in order for the work to be directed by a conductor with western music education.⁵² I would add by saying that Adamis recorded the qualities of the signs because he firmly believed in these interpretations.⁵³ In a way, the recording was a kind of musical mission; as the composer says, “the ethos of Byzantine music reflects, to a considerable degree, the ethos of the Orthodox Church.”⁵⁴ The ethos of music is characterized, among others, by means of interpreting the signs.

The composition *Rodanon* according to its name “εὐκράδαντον δι’ ὕψος,” “agility with subtlety”, indeed expresses what the composer calls the “constant flow which matter moves towards”⁵⁵ as the path of each person is teleological in some fragment of eternity.

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Agaprios Hieromonk, and Nikodemos monk, eds. *Πηδάλιον Τῆς Νοητῆς Νηός, Τῆς Μίας, Ἁγίας, Καθολικῆς Καὶ Ἀποστολικῆς Τῶν Ὁρθοδόξων Ἐκκλησίας: Ἦτοι Ἄπαντες Οἱ Ἱεροὶ Καὶ Θεῖοι Κανόνες Τῶν Τε Ἁγίων Καὶ Πανευφῆμων Ἀποστόλων, Τῶν Ἁγίων Οἰκουμενικῶν Συνόδων, Τῶν Τοπικῶν, Καὶ Τῶν Κατὰ Μέρρος Θείων Πατέρων, Ἑλληνιστὶ Μέν, Χάριν Ἀξιοπιστίας, Ἐκτιθέμενοι, Διὰ Δὲ Τῆς Καθ’ Ἡμᾶς Κοινότερας Διαλέκτου, Πρὸς Κατάληψιν Τῶν Ἀπλουστέρων Ἑρμηνευόμενοι Παρὰ Ἀγαπίου Ἱερομονάχου Καὶ Νικοδήμου Μοναχοῦ. Καὶ Μετ’ Ἐπιμελείας Ἀνακριθέντες Καὶ Διορθωθέντες, Ψῆφω Τοῦ Παναγιωτάτου Καὶ Τῆς Ἱερᾶς Καὶ Ἁγίου Συνόδου, Παρὰ Τοῦ Σοφολογιωτάτου Διδασκάλου Καὶ Ἱεροκλήρυκος Κυρίου Κυρίου Δωροθέου. Τὸ Πρῶτον Τύποις Ἐκδοθέντες Ἀδεία Μέν Καὶ Προτροπῆ Καὶ Ἐπιταγῆ Τοῦ Παναγιωτάτου Καὶ Οἰκουμενικοῦ Πατριάρχου Καὶ Τῆς Ἁγίας Συνόδου Ἐπιστάσις Τοῦ Ἐυτελοῦς Ἐν Ἱερομονάχοις Θεοδωρήτου Ἀθντ. Τοῦ Ἐξ Ἰωαννίνων. Ἐκδίδεται Νῦν Τὸ Δεύτερον. Ἐν Ἀθήναις Ἐκ τῆς Τυπογραφίας τοῦ Ἐκδότου Κωνσταντίνου Γκάρπολα τοῦ Ὀλυμπίου, 1841.*

52 Concerning the correlation between Byzantine neumes and Western notation see, for example, Ephraim (Hieromonk), “Byzantine Versus Western Notation,” Saint Anthony’s Monastery, <http://music.stanthonsmonastery.org/NotationB.pdf>.

53 I believe that the acceptance of these interpretations is mainly due to Michalis Adamis’s relationship with Lycourgos Angelopoulos and Greek Byzantine Choir.

54 Adamis, “Within and Beyond Symbolism: An Insight and a Perspective of Musical Creation,” 16.

55 Cf. *Ibid.*, p. 16.

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Tameion Anthologias, Περιέχον Ἀπασαν Τὴν Ἐκκλησιαστικὴν Ἐνιαύσιον Ἀκολουθίαν Ἑσπερινῶν, Ὁρθροῦ, Λειτουργίας, Μεγάλης Τεσσαρακοστῆς Καὶ Τῆς Λαμπροφόρου Ἀναστάσεως, Μετὰ Τινῶν Καλοφωνικῶν Εἰρμῶν Ἐν Τῷ Τέλει. Κατ' Ἐκλογὴν Τῶν Ἐμμελεστέρων Καὶ Εὐφραδестέρων Μουσικῶν Μαθημάτων Τῶν Ἐνδοξοτέρων Διδασκάλων Παλαιῶν Τε Καὶ Νέων, Ἐξηγηθεῖσαν Εἰς Τὴν Νέαν Τῆς Μουσικῆς Μέθοδον, Καὶ Μετὰ Πάσης Ἐπιμελείας Διορθωθεῖσαν Παρὰ Τοῦ Ἐφευρέτου Τῆς Ρηθείσης Μεθόδου Διδασκάλου Γρηγορίου Πρωτοψάλτου Τῆς Τοῦ Χριστοῦ Μεγάλης Ἐκκλησίας, Νῦν Δεύτερον Ἐκδοθεῖσαν Εἰς Τύπον, Μετὰ Προσθήκης Πολλῶν Ἐτέρων, Ἐκτὸς Τῶν Ἀνοιξανταρίων Παρὰ Θεοδώρου Παπὰ Παράσχου Φωκαέως, Ἐπιστάσις Τοῦ Αὐτοῦ, Ἀναλώμασι Δὲ Τοῦ Ἰδίου, Καὶ Τῶν Φιλομούσων Συνδρομητῶν. Vol. Α'-Β', Ἐν Κωνσταντινουπόλει: Ἐκ τῆς τυπογραφίας Κάστρου, Εἰς Γαλατᾶν, 1834.

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